

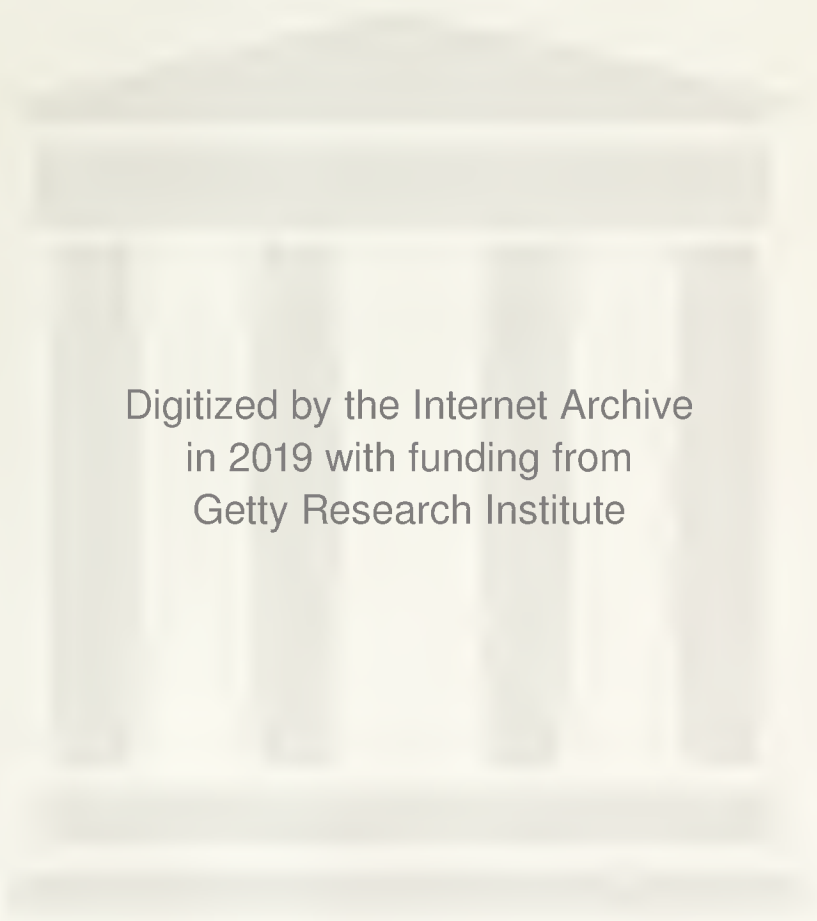
For Mr. Roland Knudsen

Dear Mr. Knudsen. I thought
it might interest you to have
this Catalogue of one of your country

Mrs. Louis F. Benson

2415 Madison & my father E. B.
Warren. Still I found the other
day - I mean yours

Feb 28/924 ^{2014 De Lancery Place}
C. W. Benson



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OF

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FROM THE GALLERIES OF

M. KNOEDLER & CO.,

(Successors to GOUPIL & CO.)



SALE

WEDNESDAY AND THURSDAY EVENINGS,

APRIL 14th and 15th, 1875.

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LIBRARY

M.KNOEDLER & CO.

556-8 Fifth Ave.

New York

CATALOGUE

OF A

Collection of Choice Modern Paintings

FROM THE GALLERIES OF

M. KNOEDLER & CO.,

(Successors to GOUPIL & CO.,)

*sing One Hundred and Fifty Examples of the Best
Contemporary Schools;*

NOW ON EXHIBITION

AT THE

Rutz Gallery, No. 6 East Twenty-third Street,

ON MADISON SQUARE,

WHERE THEY WILL BE SOLD AT AUCTION,

ON THE EVENINGS OF

Wednesday and Thursday, April 14th and 15th, 1875.

ROBERT SOMERVILLE AUCTIONEER.

MODERN SCHOOLS OF PAINTING.

THE attainments and result of modern art are shown in this collection ; some of whose specimens are of the latest importation, and are now for the first time seen by the public.

The advantage of a continued system of academic instruction is revealed in the technical ability found at present in the FRENCH school of painting. This nation has long had its governmental art-schools, the professors in which are the best artists of the country, and has been in the habit of maintaining a select number of its collegians in Rome, for the benefits of study among the works of antiquity and the *renaissance*. It is not, therefore, surprising that the recipients of these advantages are unexcelled in all that relates to composition, refined drawing, and harmonious color. These qualities are to be found to a high degree in the fine paintings included in this collection—Merle's "OPHELIA" (No. 130) and Bouguereau's "FISHER-GIRL" (No. 127.) In one of these is seen the pathos of loftiest poetry ; in the other that of tender girlhood wedded to inexorable toil. The figure of the Danish maiden is a repetition by the painter of that in his celebrated group of "Hamlet and Ophelia," now ornamenting one of the finest picture-galleries of America ; the beautiful child represented by Bouguereau is an example of humble life treated with nobility and distinction, where not only is vulgarity left out, but the highest natural grace is conferred. Both of these pictures are instances of "academic" treatment, their perfection of design resulting from a long course of training under the influence of Greek and Italian art. The FRENCH school, however, includes many painters who have experienced a reaction from the "academic" influence, and who obtain fine results by going at once to nature for their models, and copying what they see without correction, in a spirit of realism. Another peculiarity of the French temper is the serious study given to matters apparently trivial, and the discovery of the laws of grace in objects often deemed insignificant. The intense earnestness and sobriety with which a French artist will study the trifles of society, and the effects of

dress, is very peculiar ; it has resulted in a class of paintings wonderful for dramatic expression and pictorial analysis. The French "costume pictures" are meritorious because they reduce dress and fashion to the government of the eternal laws which regulate design and color in Art. Several fine examples are in the collection.

The modern school of FRENCH landscape (largely influenced, in the early part of the century, by the example of Constable) is distinguished by subtlety of color, quality, and effect, in compositions remarkable for the sternest simplicity. It includes many styles. The noble picture of "THE DAWN," by Corot, (No. 111), shows at his highest perfection a painter who aimed at expressing the secret of light, the vaporous transparency of air, and the fluctuating movement of the principle of life in vegetation. "The birds must be able to fly through my branches," he would say when he was alive ; and the works in which he attained his grand aims live after him. As an expression of another kind of truth, the Winter scene, by Pelouse, (No. 73), in which the exact "value" of snow against the sky is expressed in the richest impasto, shows the originality and variety attained in the single-hearted pursuit of Nature.

A certain emancipation, in the direction of gaiety and boldness of color, has recently disturbed the academic gravity of the FRENCH school, chiefly at the hands of Spanish and Italian artists who have studied in Paris. This movement of the ROMAN-SPANISH school, as it is sometimes called, has gained the greatest favor from some of the most intelligent connoisseurs. Pinchart's picture of a Girl and Parrot (No. 119) is a brilliant example.

The GERMAN schools particularly excel in delineating character, and in telling an ingenious story by means of figures. As a single example out of a collection which of itself is the best demonstration of this eloquent quality, the touching composition by SIEGERT, "AT THE MONASTERY GATE," (No. 35,) may be taken. The robust grace of the children, and the melancholy of the childless priest, form a touching argument against monastic celibacy.

The AMERICAN artists, at present an eclectic body formed under the influence of all the schools, with some modifications prompted by their own originality, are naturally the only practitioners who excel in rendering the national character and manners, and the magnificent scenery, of their native land. The names of HOMER and BOUGHTON in figure pictures, and RICHARDS and HART in landscape, will be found signed upon paintings worthy of their genuine reputation and of their country.

FIRST EVENING'S SALE,

Wednesday, April 14.

1

GUILLEMER, ERNEST, Paris.

Landscape.

2

HAAG, JEAN, Paris.

Lighting the Pipe.

3

SAUVAGE, P., Paris.

The Pet Birds.

4

VAN ERVEN DORENS, Amsterdam.

Going to the Post-Office.

5

MICHETTI, P.,

Rome.

Sheep and Lamb.

6

MARCHAUX, A.,

Paris.

Tending Flowers.

7

R. AMADO,

Rome.

Studio Visitors.

8

KUWASSEG FILS, C.,

Paris.

Amsterdam.

9

CASTIGLIONE, JOS.,

Paris.

In the Louvre.

10

LAWRIE, A., New-York.

**Mountain Brook—Adiron-
dacks.**

11

PERBANDT, C. VON, New-York.

The Old Mill.

12

FUECHSEL, H., New-York.

Near West Point.

13

INNESS, GEO., New-York.

Summer Evening.

14

KENSETT, J. F. [Deceased], New-York.

Lake Genesee.

15

IRVING, J. BEAUFAIN, New-York.

The Prayer.

16

BROWN, J. G., New-York.

The Little Fruit-seller.

17

HAMMER, J., New-York.

Children at the Cistern.

18

PABST, ALFRED, Paris.

Alsatian Interior.

19

MICHEL, ERNEST, Paris.

Mother and Child.

20

195- TRAYER, JEAN,

Paris.

Industry.

21

105- COMPTE-CALIX, F.,

Paris.

Taking Leave.

22

210- EBEL, F.,

Düsseldorf.

A Landscape.

23

75- ARNZ, ALBERT,

Düsseldorf.

Bay of Naples.

24

50- HAANEN, GEORGE VAN,

Düsseldorf.

The Night-Market, Holland.

25

HERZOG, H.,

Düsseldorf.

182 1/2
Norwegian Rapids.

26

152
Seaman
SEIBEL, C.,

Düsseldorf.

Landscape, with Cattle.

27

RISSE, R.,

Düsseldorf.

The Young Artist.

28

210- HÜBNER, PROF. CARL,

Düsseldorf.

“Obstinate.”

29

100- MÜLLER, F.,

Düsseldorf.

The Pet.

30

143- DAHLEN, REINER,

Düsseldorf.

Fishing in the Rhine.

31

140- OEHMICHEN, H.,

Düsseldorf.

Winter Sports.

32

410- TANNERT, L.,

Düsseldorf.

"Please, Ma, some Fruit!"

33

325- RETHEL, OTTO,

Düsseldorf.

The First Butterflies.

34

345- ANDERS, ERNEST,

Düsseldorf.

The First-Born.

35

421- SIEGERT, A.,

Düsseldorf.

Good
At the Monastery Gate.

36

753- MAUVE, A.,

The Hague.

The Shepherd.

37

200- MARIS, JACQUES,

The Hague.

The Reader.

38

400- BECKER, GEORGES,

Paris.

Spanish Woman.

39

300- DÉVY, E.

Paris.

Japanese Toy-Shop.

40

370-
Allen LEYENDECKER, PAUL-JOS., Paris.

The Twins.

41

125- HOMER, WINSLOW, New-York.

The Hammock.

42

220 GAMBA DE PREYDOUR, A. Paris.

Pompeian Lady.

43

350 BECKER, GEORGES, Paris.

The Parrot.

44

345- BECKER, GEO., Paris.

The Flowers.

45

450 DUVAL, M^{LLE}. ALIX, Paris.

A Visit to Grandma.

46

350 SAUNIER, NOËL, Paris.

In the Country.

47

660 GERARD, THÉO., Brussels.

Domestic Happiness.

Children Swinging

48

140 VERNIER, ÉMILE-LOUIS, Paris.

Mediterranean Seaport.

49

311 ACCARD, EUGÈNE, Paris.

Confidential News.

50

260- PICOU, HENRY, Paris.

**Fortune-Telling—The Game
of the Goose.**

51

610- ESCOSURA, LEON Y, Paris.

The Rivals.

52

340- SAUNIER, NOËL, Paris.

Summer Recreation.

53

390- DANA, W. P. W., New-York.

Brittany Coast-view.

54

40- SANTORO, F., Rome.

Italian Landscape.

55

ACHENBACH, OSWALD, Düsseldorf.

365-
Caprera—the Home of Garibaldi.

56

315-
DAUBIGNY, KARL, Paris.

Landscape.

57

290-
RICHET, LÉON, Paris.

A French Village.

58

350
GIRARD, FIRMIN, Paris.

At the Well—Morning.

59

400-
DE COCK, CÉSAR, Paris.

Landscape.

60

350 BROCHOCKI, W.,

Munich.

Near Munich.

61

160- ROUX, C.,

Munich.

Ploughing in Italy.

62

160 ROUX, C.,

Munich.

Ploughing in Germany.

63

280 ROETH, PHILIP,

Munich.

Landscape.

64

1000. BOUTIBONNE, E.,
5/10/100

Paris.

Enemies till Death!

65

240- HART, JAS. M.,

New-York.

Landscape.

66

325- HÜBNER, EDWARD,

Dresden.

**Courtyard of a House in
Capri.**

67

117 LINDER, P.,

Paris.

The Listener.

68

105- LINDER, P.,

Paris.

Eve.

69

210- STEVENS, AGAPIT,

Brussels.

The Violets.

70

300- ECHTLER, ADOLPHE, Munich.

Alone at Home.

71

300- KARGER, C., Munich.

The Lost Law-Suit.

72

300- ZÜGEL, H., Munich.

The Pedler.

73

200- PELOUSE, L. G., Paris.

A December Day.

74

150 HALL, GEO. H., New-York.

**The Chestnut Merchant, (El
Castañero.)**

75

550 FABRI, A. E., Rome.

Japanese Interior.

SECOND EVENING'S SALE,

Thursday, April 15.

76

VAN SEVERDONCK, F. Brussels.

72
Stable Interior.

77

VAN SEVERDONCK, F. Brussels.

73
**Companion-piece to the
above.**

78

110
HAAG, JEAN,

The Hague.

The Industrious Scholar.

79

110
HAAG, JEAN,

The Hague.

Recreation.

80

125- TAYLOR, THOS.,

Paris.

Feeding Ducks.

81

95- TAYLOR, THOS.,

Paris.

Tending Flowers.

82

40- RITCHIE, A.,

London.

Lord Dundreary.

83

10- BARUCCI, P.,

Rome.

Bay of Naples.

84

67- BARUCCI, P.,

Rome.

Italian Landscape.

85

60 JAPY, LOUIS,

Paris.

Landscape.

86

140 LANGEROCK, HENRI,

Paris.

Landscape.

87

195 LA ROCHENOIRE,

Paris.

Driving Home the Flock.

88

115 GAMBA DE PREYDOUR, A., Paris.

Mother and Child.

89

280 DAUBIGNY, KARL,

Paris.

Washing-Day.

90

DELPY, CAMILLE,

Paris.

Landscape.

91

LASSALLE, LOUIS,

Paris

The Little Wood-gatherers.

92

LASSALLE, LOUIS,

Paris.

Companion to the above.

93

WYDERVELDE, C.,

New-York.

Trout.

94

SCHOLTEN, P. J.,

Brussels.

Confidence.

95

BEYSCHLAG, ROBERT, Munich.

875-
Spring-Time.

96

MUNIER, EMILE, Paris.

190-
Petrarch's Laura.

97

RUMPF, PHILIP, Frankfurt.

320-
Mother and Child.

98

MOUCHOT, LOUIS, Paris.

390-
Canal in Venice.

99

BEYLE, PIERRE-MARIE, Paris.

1120-
Coquetry.

100

DEFAUX, A.,

Paris.

380- Landscape, with Sheep.

101

CATTANEO, A.,

Rome.

370- Lake Nemi.

102

CATTANEO, A.,

Rome.

373- Companion to the above.

103

REINHERZ, C.,

Munich.

290- The Approaching Storm.

104

LUCAS, J. D.,

London.

213- "Spooning."

105

LIER, PROF. A.

Munich.

4.00
Harvest-time.

106

CAMPRIANI, A.,

Paris.

2.80
Near Neuilly.

107

HERZOG, H.,

Düsseldorf.

3.00
Dutch Coast.

108

LOMMON, W.,

Düsseldorf.

1.70
Landscape.

109

ISABEY, EUGÈNE,

Paris.

1.50
The Duel.

110

MÜLLER, CHAS. LOUIS, Paris.

130-
"Buy my Apples.

111

COROT, JEAN-BAPTISTE, } Paris.
[Deceased.]

1300-
The Dawn.

112

ARTZ, ADOLPHE, The Hague.

390-
The Betrothed—at Scheve-
ningue.

113

STEVER, A., Düsseldorf.

240-
News from the Seat of War,
Time of Charles I.

114

SCHMIDT, EDW. ALLAN, Düsseldorf.

830-
The Alchemist.

115

BOUGHTON, GEO. H., London.

19.00
Too near the War-path.

116

SINKEL, E., Düsseldorf.

4.50
Madonna and Child.

117

DE MESGRIGNY, F., Paris.

33.00
The Ferry, on the Seine.

118

COMPTE-CALIX, F., Paris.

6.50
At the Well.

119

PINCHART, E., Paris.

24.75
The Parrot.

120

BÉRANGER, EMILE, Paris.

375 —
The Billet-doux.

121

DETTI, C., Rome.

410 —
Waiting.

122

ESGUQUIZA, R., Paris.

310 —
The Note.

123

PREYER, J. W., Düsseldorf.

730 —
Peaches, Grapes, etc.

124

HEULLANT, ARMAND, Paris.

400 —
The Hiding-place.

835 124, a worldly thought by ...

410-500
12406 Boudal presents Cassell
340-
125

VEYRASSAT, JULES JACQUE, Paris.

100-
950-
Harvest-time.

126

1250-
BAUGNIET, CHAS., Paris.

Tired!

127

1950
19 Jan
BOUGUEREAU, WM. ADOLPHE, Paris.

Fisher-girl of Etretat.

128

1300-
FOLINGSBY, C. F., Munich.

Edw. VI. meeting Lady Jane
Grey on the Terrace of
the Tower.

129

CHAVET, V.,

Paris.

75-
a. 25.
The Dejeuner.

130

MALI, C.,

Munich.

260
The Flock.

131

MERLE, HUGHES,

Paris.

1500
Ophelia.

"And I, of ladies most deject and wretched."—*Hamlet*.

132

GUÉS, ALFRED,

Paris.

300-
Guardisman.

133

CHEVILLARD, V.,

Paris.

250
The Abbé.

134

MEYER VON BREMEN, J. G., Berlin.

400 -
80 - 134a Head & Schmidt
Surprise.

135

80 -
50 -
CLOWS, Miss C. M.,

New-York.

Cattle-piece.

136

35 -
SANTORO, P.,

Rome.

Italian Coast.

137

300 -
MURRAY, ELIZABETH,

New-York.

The Bolero.

138

925 -
CASANOVA, A.,

Rome.

Asleep.

139

PREYER, EMILIE,

Düsseldorf.

430-
Fruit.

140

THORS, J.,

London.

32-
Landscape.

141

9-
LESLIE, J.,

London.

Ben Mac-dhui.

142

3-
NORDGREEN, A.,

Düsseldorf.

Norwegian Coast.

~~142-a~~
143

NORDGREEN, A.,

Düsseldorf.

Landscape.

144

RONDEL, F.,

New-York.

95-
Near New-Rochelle.

145

MOREAU, A.,

Paris.

300-
The Connoisseur.

146

180
VERNON, P.,

Paris.

Landscape.

147

300-
MARIS, JACQUES,

The Hague.

Coast-view Scene.

148

180-
PELOUSE, C.,

Paris.

Landscape.

149

MÉSZÖLI, G.,

Munich.

1400-
Morning Landscape.

150

20-
Dicks
STEWART, J.,

Paris.

Chinese Image.

151

75-
The Pope's Carriage
AMADO, R.,

Rome.

The Pope's Carriage.







THE GOUPIL GALLERY.

SPENCER & CO. - 170 FIFTH AVENUE.

OPPOSITE 17 FIFTH STREET.

CATALOGUE

AMERICAN AND FOREIGN PAINTINGS.

NEW YORK 1871.

1. V. PALMAROLI, ... *Rome.*
Making a Bouquet.
2. F. MESGRIGNY, ... *Paris.*
Springtime.
3. W. H. SMITH, ... *London.*
Still-Life.
4. G. TASSEL, ... *Paris.*
Fontainebleau.
5. TH. VAN DER BEEK, ... *Dusseldorf.*
The Butterflies.
6. BLAISE DESGOFFE, ... *Paris.*
Objects of Art formerly belonging to Marie Antoinette.
7. H. A. DIEFFENBACH, ... *Paris.*
The First Promenade of the New-Born.
8. HENRI MERLE, ... *Paris.*
Little Jeannette.
9. A. SCOSURA, ... *Paris.*
The Indiscreet Parrot.
10. A. TOULMOUCHE, ... *Paris.*
The New Novel.
11. ALFRED WAHLBERG, ... *Paris.*
Autumn Morning.
12. LOUIS LASSALLE, ... *Paris.*
The Luncheon.
13. LOUIS LASSELLE, ... *Paris.*
The Rabbits
14. A. DE BOUCHERVILLE, ... *Paris.*
The Unexpected Visitor.
15. J. CARAUD, ... *Paris.*
The Doves.
16. ADOLPH EBERLE, ... *Munich.*
The Interruption.
17. ALEXANDER CABBANEL, ... *Paris.*
Mary at the Tomb of Christ.
18. J. ACHENBACH, ... *Dusseldorf.*
The Approaching Storm.
19. J. G. VIBERT, ...
The Bouquet.
20. P. MEI, ... *Rome.*
The Badly-learned Lesson.
21. A. LESUEL, ... *Paris.*
Diderot Reading in the Park at Versailles

22. J. G. VIBERT, ... *Paris.*
Church and State—"Le Secret d'Etat."
23. M. BLUM, ... *Paris.*
The Prestidigitator.
24. M. DE GARAY, ... *Paris.*
Fido's Mirror.
25. EMILE LAGRINET, ... *Paris.*
On the Seine.
26. H. DEUCHERT, ... *Munich.*
Chiem Lake, Bavaria.
27. J. CARAUD, ... *Paris.*
On the Terrace.
28. ADOLF SCHREYER, ... *Paris.*
The Attack: Kabyle Warriors.
29. EMILE LAMBINET, ... *Paris.*
Evening. From the Salon of 1875.
30. EMILE LAMBINET, ...
Morning. From the Salon of 1875.
31. HENRY PICOU, ... *Paris.*
Antony and Cleopatra on the River Cydnus.
32. J. SPIRIDOS, ... *Paris.*
The Manuscript.
33. T. L. SMITH, ... *New York.*
The Eve of St. Agnes.
"St. Agnes' Eve! Ah, bitter chill it was!" *Keats.*
34. J. SINKEL, ... *Germany.*
Madonna and Child.
35. J. L. HAMON, ... *Paris.*
Love's Whisper.
36. ADOLF SCHREYER, ... *Paris.*
Wallachian Provision-train Caught in a Snow Storm.
37. L. ROSSI, ... *Rome.*
Feeding the Chickens.
38. RICHOMME, ... *Paris.*
Love's Secret.
- AS ACHENBACH, ...
On the Scheldt—Squall Coming Up
40. J. G. BROWN, ... *New York.*
The Last Apple.
41. H. WERNER, ... *Dusseldorf.*
Harvest Time.
42. H. WERNER, ... *Dusseldorf.*
Feeding the Pets.

13	ALFRED HENRIQUEZ	Paris
14	ALFRED HENRIQUEZ	Paris
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NY 427

THE GOUPIL GALLERY.

M. KNOEDLER & CO., - 170 FIFTH AVENUE,

Corner of 22d Street.

CATALOGUE

OF

AMERICAN AND FOREIGN PAINTINGS.

MARCH, 1876.

1. V. PALMAROLI, ... *Rome.*
Making a Bouquet.
2. F. MESGRIGNY, ... *Paris.*
Springtime.
3. W. H. SMITH, ... *London.*
Still-Life.
4. G. TASSET, ... *Paris.*
Fontainebleau.
5. TH. VAN DER BECK, ... *Dusseldorf.*
The Butterflies.
6. BLAISE DESGOFFE, ... *Paris.*
Objects of Art formerly belonging to Marie Antoinette.
7. H. A. DIEFFENBACH, ... *Paris.*
The First Promenade of the New-Born.
8. HUGUES MERLE, ... *Paris.*
Little Jeannette.
9. LEON Y ESCOSURA, ... *Paris.*
The Indiscreet Parrot.
10. A. TOULMOUCHE, ... *Paris.*
The New Novel.
11. ALFRED WAHLBERG, ... *Paris.*
Autumn Morning.
12. LOUIS LASSALLE, ... *Paris.*
The Luncheon.
13. LOUIS LASSELLE, ... *Paris.*
The Rabbits
14. A. DE BOUCHERVILLE, ... *Paris.*
The Unexpected Visitor.
15. J. CARAUD, ... *Paris.*
The Doves.
16. ADOLPH EBERLE, ... *Munich.*
The Interruption.
17. ALEXANDER CARBANEL, ... *Paris.*
Mary at the Tomb of Christ.
18. ANDREAS ACHENBACH, ... *Dusseldorf.*
The Approaching Storm.
19. J. G. VIBERT, ... *Paris.*
The Bouquet.
20. P. MEI, ... *Rome.*
The Badly-learned Lesson.
21. A. LESREL, ... *Paris.*
Diderot Reading in the Park at Versailles

22. J. G. VIBERT, ... *Paris.*
Church and State—"Le Secret d'Etat."
23. M. BLUM, ... *Paris.*
The Prestidigitator.
24. M. DE GARAY, ... *Paris.*
Fido's Mirror.
25. EMILE LAMBINET, ... *Paris.*
On the Seine.
26. H. DEUCHERT, ... *Munich.*
Chiem Lake, Bavaria.
27. J. CARAUD, ... *Paris.*
On the Terrace.
28. ADOPH SCHREYER, ... *Paris.*
The Attack: Kabyle Warriors.
29. EMILE LAMBINET, ... *Paris.*
Evening. From the Salon of 1875.
30. EMILE LAMBINET, ... *Paris.*
Morning. From the Salon of 1875.
31. HENRY PICOT, ... *Paris.*
Antony and Cleopatra on the River Cydnus.
32. J. SPIRIDON, ... *Paris.*
The Manuscript.
33. T. L. SMITH, ... *New York.*
The Eve of St. Agnes.
"St. Agnes' Eve! Ah, bitter chill it was!"—*Keats.*
34. J. SINKEL, ... *Germany.*
Madonna and Child.
35. J. L. HAMON, ... *Paris.*
Love's Whisper.
36. ADOLPH SCHREYER, ... *Paris.*
Wallachian Provision-train Caught in a Snow Storm.
37. L. ROSSI, ... *Rome.*
Feeding the Chickens.
38. RICHOMME, ... *Paris.*
Love's Secret.
39. ANDREAS ACHENBACH, ... *Dusseldorf.*
On the Scheldt—Squall Coming Up.
40. J. G. BROWN, ... *New York.*
The Last Apple.
41. H. WERNER, ... *Dusseldorf.*
Harvest Time.
- ER, ... *Dusseldorf.*
Feeding the Pets.

43. CHARLES BAUGNIET, ... *Paris.*
Springtime.
44. FELIX ZIEM, ... *Paris.*
Constantinople: Start of the Caravan for Mecca.
45. R. MADRAZO, ... *Paris.*
The Rose among Thorns.
46. P. L. LEYENDECKER, ... *Paris.*
Louis XIV visiting the Water Works at Versailles.
47. WILLIAM HART, ... *New York.*
Noonday.
48. M. F. H. DE HAAS, ... *New York.*
Marine.
49. P. ROESSLER, ... *Dusseldorf.*
The Appointment.
50. P. ROESSLER, ... *Dusseldorf.*
The Surprise.
51. E. DETAILLE, ... *Paris.*
French Artillerist.
52. E. DETAILLE, ... *Paris.*
Sapeur.
53. J. SPIRIDON, ... *Paris.*
Sketching from Nature.
54. FELICIE SCHNEIDER, ... *Paris.*
The Pond Lilies.
55. XAVIER DE COCK, ... *Paris.*
The Song in the Woods.
56. G. F. FOLINGSBY, ... *Munich.*
Edward VI meeting Lady Jane Gray on the Terrace of the Tower.
57. LOUIS LELOIR, ... *Paris.*
The Fête Day. From the Salon of 1875.
58. FELIX ZIEM, ... *Paris.*
The "Sweet Waters," Constantinople.
59. J. G. MEYER, ... *von Bremen.*
The Cherries.
60. ATTILIO SIMONETTI, ... *Rome.*
The Cabinet.
61. C. DELORT, ... *Paris.*
The Forager.
62. ALFRED STEVENS, and DAVID DE NOTER, ... *Brussels.*
Interior, with Figure.
63. GUSTAVE BRION, ... *Paris.*
Alsatian Bridal Procession.

